

## Input 2007

LUGANO > SWITZERLAND

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## PART ONE

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# Welcome to Input 2007 in Lugano

## Armin Walpen

1. WELCOME TO INPUT 2007 IN LUGANO

**Armin Walpen** Director General of SRG SSR idée suisse, Host of Input 2007

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Input invites us to reflect on the meaning and the future of public service broadcasting. Evaluating programmes is an integral part of our daily work. We uphold quality entertainment; we aim to remain a recognized source for believable and independent news coverage; and we pay special attention to all aspects of society, both within and outside the mainstream. Our range of programming acts as a critical force, an alternative to sensationalized content.


This is not a contradiction, but rather part of a continuous process in which it is essential to know how to respond appropriately, without falling back on textbook solutions. All the more so, when modes of access to programming content are becoming increasingly diverse and technologically advanced: from High Definition to mobile information and internet services “on demand”.

The search for new content and new formats would be meaningless, without the will to understand how the advent of new technologies continues to change the way we work. We are moving from a pyramidal hierarchy, in which an exclusive number of professionals selects and arranges content for everyone else, toward a structure in which the users play an active role in exchanging and arranging media products. The public will migrate toward those services which best correspond to their interests, forming clusters of reference created in line with specialized approaches and inclinations.

We are faced with a variety of questions. Above all, the question of responsibility. The uninterrupted flow of texts, images and sounds does not necessarily guarantee quality or the democratization of information. A further important question is that of the generation gap, which could be widened by advances in technology combined with a rigid selection of content.

A public service broadcaster must also consider the question of its status: a “reactive” service based on established and definitive norms? Or rather a service which offers open paths toward a future which is yet to be determined? The concept of “offering” programming should return to its original meaning, which also involves dialogue with the public – a public we know is becoming increasingly connected, which will continue to seek means of interacting with programming content as it is proposed by broadcasters.

It is with special pleasure that I welcome the Input Conference to Switzerland, where it will continue to raise these and other questions. Both the evening panels, and the rigorous selection of programmes produced around the world during the past year, will allow us to examine the merit of our most recent activities and to confront the uncertainties which also provide the stimulus for our future work.

A large, semi-transparent portrait of Claudio Generali, President of Input 2007, serves as the background for the left side of the page. He is a middle-aged man with dark hair, wearing a dark suit, white shirt, and a patterned tie. He is looking directly at the camera with a slight smile.

# Welcome to Input 2007 in Lugano

## Claudio Generali

### **Claudio Generali President of Input 2007**

As the president of Input 2007 I extend a warm welcome and wish you a productive stay in Ticino. Along with my good wishes, I would also like to offer some reflections on the legitimacy of financing for public service radio and television.

Most public broadcasters depend on a system of mixed funding, where income from licence fees is supplemented by advertising and sponsoring. The extent of this additional income varies from country to country, but essentially all broadcasters face the same problem: the need to secure future funding for on-going productions – where costs increase more quickly than the rate of inflation – but also for the urgent investments required by continuous technological developments.

Many of the current debates about public service broadcasting start from the assumption that the audiovisual media sector differs from other forms of industrial production, especially because it is meant to fulfil specific goals in the public interest and for the general benefit of society. Television, even more so than radio, has been a great equalizing force within modern society. At the same time, television has been open to a multiplicity of voices of differing social or regional origin, all of which coexist within a national territory. SRG SSR idée suisse, the host of Input 2007, provides a good example. Following a secular tradition of coexistence, Switzerland's public radio and TV broadcaster has dedicated enormous resources to programmes for linguistic minorities, in order to promote tolerance between diverse ethnic and cultural groups. The resources required to fulfill a task of such vast dimensions would be unthinkable within a company based solely on commercial principles.

Although there is a broad consensus about the assumption that public broadcasters' management of radio and TV in the public interest can provide important benefits to society as a whole, there is no consensus when it comes to the question of which methods should be used to achieve these objectives. Public funding has become an uncomfortable issue; especially the recent proliferation of content providers and the ensuing fragmentation of audiences has raised the question of its political legitimacy. Licence fees, as a non-progressive form of taxation, are facing increasing opposition. Perhaps it would be more fair to institute a system of direct financing by the government: radio and TV, like other public service sectors, would receive funding through public expenditure. But how would this proposal affect the broadcasters' independence? What would happen to the continuity and stability of their funding, if it were to be linked with the government's fiscal and economic policies? And what about direct interference by the political powers?

I believe the time has come to take into consideration new models for public service broadcasting. It is possible to imagine alternative ways of collecting fees, in the same way that we are constantly engaged in rethinking new programming models.





# Welcome to Input 2007 in Lugano

## Tiziana Mona

1. WELCOME TO INPUT 2007 IN LUGANO

**Tiziana Mona** Director of Input 2007

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It has taken thirty years for the spirit of Input – which first saw the light in Bellagio, on the shores of Lake Como – to return to the region and reach Lake Lugano, located just a few kilometres away. Thirty years is not a long time if we take into account that this spirit is as lively as ever and that many of us are prepared to devote our labour, means and creativity to it. But it seems like a long time if we look at the epocal changes which have occurred within audiovisual media around the world during these past three decades.

At the Lugano conference we will have the opportunity to relive some of the pioneering spirit that characterized the Bellagio meeting, which was attended not only by representatives of the most important public service broadcasters in Western Europe and North America, but also by a representative of the avant-garde of video art: Nam June Paik. We are thus very proud to announce that Input 2007 will feature a selection of important works by the great Korean-American video artist who passed away last year. In addition, we provide Input participants with the opportunity to discuss the relationship between video art and television, and to discover that there are still spaces within which such creative encounters may occur.

Above all, however, Input 2007 will be the place to screen innovative projects, to reflect on possibilities for the future, and to discuss how public service broadcasting may respond to these new developments. The challenge is global, and requires global solutions. However, the question remains: to what extent may a proposed model be applied across the board, and to what extent – given our fundamental responsibility to inform, educate and entertain – must public service programming continue to be tailored to a specific cultural context?

At the same time, we must not forget that Input is also a festival: a feast of ideas, discoveries, and debates; a special opportunity to get to know a country and its people, culture, traditions and cuisine. We will do our best to ensure that your stay in this southern corner of Switzerland is as pleasant, and full of new discoveries, as possible.

# Welcome to Input 2007 in Lugano

## Noemi Schory

1. WELCOME TO INPUT 2007 IN LUGANO

**Noemi Schory President of Input**

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Input was launched exactly 30 years ago as a North American and Western European exchange of ideas and programmes. Today Input includes programmes and delegates from all continents and more than 60 countries. Input began at a time when public service broadcasting was uncontested, but its founders were aware that without innovation, stagnation sets in. Input is a miracle which survives without bureaucracy, funding or infrastructure: it runs on passion, imagination, loyalty and that precious volunteer spirit.

Input is neither polite nor politically correct. We question and challenge the programmes, the filmmakers, the decision makers and the whole milieu of broadcasting. In a world where there are film festivals every single day, Input is unique because: it places the individual programme and programme maker at the heart of the conference; it is a television conference made for professionals by professionals; it gives professionals the opportunity to devote a week to reflecting on the innovations and challenges of the profession together with their peers from around the world; and it offers no red carpets and no prizes, but simply the passion of the story, the programme, and the craft that went into making it.

Input contributes to global TV excellence by helping participants keep abreast of developments around the globe. We deliberately seek out programmes that answer some of the dilemmas faced by every public broadcaster. How to make prime-time programmes that are both popular and intelligent? How to attract younger viewers while retaining older ones? How to produce quality fiction with shrinking budgets? How to make arts and culture coverage more attractive to viewers? How to cover sports events which demand prohibitive licence fees?

When you leave the Input conference, you are filled with fresh ideas for programme innovations which you can try in your own constituency. You have enlarged your network of international contacts and potential partners. You are empowered by the understanding that you are not alone, but part of a family of people who care passionately about television storytelling and who are aware of its power and responsibility.

In these times, when globalization and free market slogans threaten to drown out diversity, public television must fight back with better, more original programmes and with imaginative use of the new technologies. It must confront those who regard culture as a commodity and viewers merely as consumers. It must do so with the kind of bright, attractive, thought-provoking programmes which you will find here. The conference, dear delegates, is yours. Your discussions and debates will bring it to life. We hope that while you enjoy the beautiful scenery of Lugano, you will also help make this 30th year of Input a great one.

# Welcome to Input 2007 in Lugano

## Giorgio Giudici

1. WELCOME TO INPUT 2007 IN LUGANO

**Giorgio Giudici** Major of Lugano

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Lugano, with its 14 districts, is the largest city in Canton Ticino, as well as its economic hub. It is home to Switzerland's third largest financial centre and boasts a rapidly expanding commerce and tourism sector. Lugano is a thriving city, and is currently devoting its energies to a number of large-scale urban development projects, and to dynamic promotional strategies on an international scale.

Lugano has a long cosmopolitan history, sustained by residents of over 140 nationalities and by widespread knowledge of the three national languages and English. These aspects have shaped the city, giving it a spirit of openness which encourages encounters between individuals and cultures.

The landscape in and around Lugano features magnificent panoramas year-round, thanks to the presence of the lake and the mountains beyond. I hope that Input's conference delegates will have the opportunity to take in some of this beauty.

From Renaissance times until today, the region around Lake Lugano has maintained a tradition of producing excellent architects; Mario Botta is currently the most prominent example. With the Università della Svizzera italiana, Lugano has developed another important source of technical know-how, providing in-depth education in media studies and audiovisual production.

As we know, with the liberalization of the market and the development of modern communication technologies, audiovisual production has become much more complex and specialized, not to say increasingly fragmented and highly competitive. The relationship between television broadcasters and spectators has been radically transformed, moving toward user-generated content. In this situation, the sophisticated television viewer may enjoy a wider range of choices, but the excess of information can also be disorienting – for older as well as younger audiences.

And yet, fulfilling the public service mandate – whether with educational programming, cultural coverage, or entertainment formats – is becoming an increasingly important task with implications for society as a whole. Public broadcasters play a crucial role in preserving regional and national identity and local traditions, thus counterbalancing the levelling out of diversity caused by media globalization.

For this reason, I am especially delighted that Lugano is home to this year's Input conference. On behalf of our city, I extend my congratulations and my thanks to the Swiss Broadcasting Corporation, and most particularly to the TSI, for their initiative in organizing and hosting this event.

I wish all Input delegates a very pleasant stay in Lugano. I hope that, alongside your fruitful discussions on the future of public service television, you may also find time to discover our city and our region.



Practical information

Input 2007 Location

Palazzo dei Congressi and Il Ciani  
Piazza Indipendenza 4, 6900 Lugano

The two venues for Input 2007 are the Palazzo dei Congressi Convention Centre, and Il Ciani, both situated in the city centre across the road from one another.

In the Palazzo dei Congressi you will find: the Input Screening Rooms (Red, Blue and Green), Registration and On-Site Registration, an Information Desk, the Shop Stewards' Room, the Internet Balcony, a wheelchair-accessible Internet Workplace, the Board Room, the Input 2007 Office, a Chicco d'Oro Café, the Input 2008 Stand, and the Auditorium for the Orientation and Opening Night Reception (Sunday 6th May 2007).

In Il Ciani you will find: the Video Library, the Producers' and Authors' Lounge, a room for general meetings and independent producers' meetings, as well as a refreshment area featuring both the Refectory and the Patio Café (pages 25–27).

Registration

Palazzo dei Congressi, ground floor  
Opening hours  
**Sunday 6th May, 12:00–20:00**  
**Monday 7th to Thursday 10th May, 8:30–18:30**  
**Friday 11th May, 08:30–12:00**

When you register, you will receive a bag with the Input 2007 conference catalogue, Input 2007 T-shirt, notepad, pencil and your Input 2007 badge. Delegates are requested to wear their badge at all times.

Input delegates may be identified by their badge colour:

- Board Members – green
- Delegates (including students) – light blue
- Guests – white
- National Coordinators – light green
- Panelists – yellow
- Press – purple
- Programme Presenters – orange
- Shop Stewards – blue
- Staff – red

Visitors who have not pre-registered may register for the conference on the spot at the On-Site Registration Desk. Payments may be made by credit card or in cash (Swiss Francs and Euro).

Visit the Registration Desk to sign up for the Mid-week Party and tours (pages 22–23).

Practical information

Information

Palazzo dei Congressi, ground floor

Opening hours

Sunday 6th May, 12:00–20:00

Monday 7th to Friday 11th May, 08:30–19:00

Input 2007 staff will be available to answer any questions you may have.

Internet Balcony

Palazzo dei Congressi, first floor

Opening hours

Monday 7th to Thursday 10th May, 09:00–19:00

Friday 11th May, 09:00–14:00

Need to check your email? The Internet Balcony features 15 computers with full internet access free of charge.

For your convenience, wireless internet connections are available for a fee through the Palazzo dei Congressi main office. For more information, inquire at the Input Information Desk. Please make sure your laptop is already equipped for wireless network connections.

Internet Workplace – Wheelchair Access

Palazzo dei Congressi, ground floor

Opening hours

see Internet Balcony

One wheelchair-accessible internet work station is located on the ground floor, reserved for delegates who are unable to access the balcony.

Orientation and Official Opening

Sunday 6th May, 17:00–18:30

Palazzo dei Congressi, Auditorium, ground floor

Don't miss the Orientation and Official Opening Session to learn more about the programme selection process, find out how to get the most from your week in Lugano, and meet your Input 2007 hosts.

The session will be followed by the Opening Night Reception in the Entrance Hall of the Palazzo dei Congressi.

Practical information

Food and Drink

Chicco d'Oro Café

Palazzo dei Congressi, ground floor

Opening hours

Monday 6th to Friday 11th May, 10:00–17:00

If you need a quick coffee break, Chicco d'Oro provides free coffee and tea. For something sweet try the biscotti, a regional specialty offered courtesy of the Ticino Confectioners' Association.

Patio Café

Il Ciani

Opening hours

Monday 7th to Thursday 10th May, 11:00–17:00

Friday 11th May, 11:00–14:30

For a quick lunch or a snack, the café offers a selection of sandwiches, cakes and fruit, as well as coffee, tea, beer, juice and soft drinks.

Smoking and Eating Rules

Smoking is not permitted in any of the buildings. Please do not bring food and drink into the Screening Rooms or the Video Library.

## Conference Services

### Screening Sessions

#### Red, Green and Blue Rooms

#### Palazzo dei Congressi, first floor

from Monday 7th to Friday 11th May

all sessions begin at 09:00

except Thursday morning

start time is 09:30

For session details, please see the Week at a Glance and Session Descriptions (Part Two).

### Working language and headsets

Opening hours for borrowing headsets

**Sunday 6th May, 16:30–19:30**

**Monday 7th, Tuesday 8th, Thursday 10th May,**

**08:30–22:30**

**Wednesday 9th May, 08:30–16:30**

**Friday 11th May, 08:30–17:30**

The working language at Input is English. During the discussions following each screening session, we provide simultaneous translation between French, English and Italian (Red and Blue Room) and between French, English and Spanish (Green Room). For the panels, simultaneous translations will be provided to and from English, French and Italian. For the Official Opening on Sunday 6th May in the Auditorium there will be simultaneous translation to and from English, French and Italian, and translation from German.

**Headsets are available outside the Screening Rooms and may be borrowed by leaving an ID card or passport.**

### Video Library

#### Il Ciani

Opening hours

**Monday 7th May, 16:00–21:00**

**Tuesday 8th to Friday 11th May, 09:00–21:00**

**Saturday 12th May, 09:00–14:00**

There are 20 viewing stations available which may be reserved in advance (subject to availability). Present your Input 2007 badge for admission.

However, don't forget about the real Input experience: the screening sessions and discussions in the company of your peers.

Video Library rules:

- You may borrow up to 3 DVDs at a time (subject to availability) for a maximum of one and a half hours.
- Viewing stations may be reserved the day before for a maximum of one and a half hours.

### Producers' and Authors' Lounge

#### Il Ciani

If you would like to pursue a discussion after a screening session, you can meet with the film presenters and other participants at the Producers' and Authors' Lounge immediately following the session.

The Producers' and Authors' Hour is scheduled twice a day (Monday 7th to Friday 11th May) from 13:00–14:30 and 18:30–20:00. Exception: there is no evening hour on Wednesday 9th May or Friday 11th May.

Outside these hours, the Producers' and Authors' Lounge is also available for meetings. Advance reservation is required: please contact the Video Library.

## Conference Services

### Panels

#### Blue Room, Palazzo dei Congressi, first floor

**Monday 7th May, 20:00–22:00**

**Public Service Broadcasters and New Media:**

**Strategies and Financing**

Co-hosted by Prix Moebius

This evening panel will be preceded by a special session from 14:30 to 18:30 on New Media Platforms and Public Television, where new trends and techniques will be presented and discussed.

**Tuesday 8th May, 20:00–22:00**

**Citizen Journalism – A Debate**

Co-hosted by

MAZ, The Swiss School of Journalism (Lucerne)

and USI, Università della Svizzera italiana (Lugano)

An afternoon session and an evening panel will focus on the question of how public broadcasters are coping with the growing worldwide phenomenon of open-source journalism. Examples of innovative approaches will be screened and discussed.

**Thursday 10th May, 20:00–22:00**

**The Most Popular Programmes**

A look at some of the most popular programmes from a selection of public broadcasters from around the world. From local customs, to game shows and soaps. A session conducted together with Eurodata TV Worldwide/Médiamétrie will take a closer look at ratings and viewing preferences, and will provide some surprising insights.

**Saturday 12th May, 15:00–18:00**

**IN-magina**

**Media, Art and TV in Interaction**

Input 2007 and Innet, an interactive web project, co-host a roundtable discussion on the need to include the results of artistic and technical experimentation within television programming.

For panel details, please see Part Two.

### Input 2007 Daily

A team of young journalists from the Swiss online magazine tink.ch and two colleagues from Poland will be on hand all week in Lugano to cover Input 2007 and produce the special *Input 2007 Daily* news-magazine. *Input 2007 Daily* will provide further information on the programmes, including interviews, portraits, reports and detailed articles – researched with open ears, direct questions, and pointed pens. Conference participants will receive the magazine in print form every morning. It will also be available online in PDF format on [www.input2007.org](http://www.input2007.org) and [www.tink.ch](http://www.tink.ch). This project has been made possible thanks to the generous support of the Swiss Commission for UNESCO.

## Social Events

### Opening Night Reception

**Palazzo dei Congressi, Entrance Hall, ground floor**

**Sunday 6th May, 18:30–20:00**

**Admission free**

Welcome to Ticino!

Discover some key aspects of Italian culture: fine wine, good food, and music. Sample some of Ticino's best wines, supplied by four main local winemakers, to the accompaniment of music from the region and from around the world. An ideal way to begin the week.

### Midweek Party

**Centro Esposizioni Lugano (Padiglione Conza),**

**viale Castagnola 15, Lugano**

**Wednesday 9th May, 19:00–24:00**

**Admission EUR 45 per person**

**If you have not pre-registered, buy your tickets at the On-Site Registration Desk**

A special atmosphere of sounds, images, lights and encounters with old and new friends. Celebrate Input's halfway point with typical food from Ticino and Italy, as well as an international buffet. Visit the Chocolate Corner, for a demonstration of how chocolate is made: with samples, of course! (map page 25)

### Three Unique Routes

**to the Midweek Party Location**

**Admission free**

All three routes include an aperitif. Seating is limited and will be available on a first come first-served basis. If you have not already registered, you may do so at the On-Site Registration Desk.

- Take a boat ride around Lake Lugano
- Visit a medieval castle in Bellinzona
- Taste Ticino wine at its source

## Social Events

### Take a boat ride around Lake Lugano

**Departure 17:00 from the pier Debarcadere**

Take a stroll from the Palazzo dei Congressi down to the pier and enjoy a boat ride around scenic Lake Lugano. Return to Lugano around 19:00.

### Visit a medieval castle in Bellinzona

**Departure 16:30 from the bus parking lot near**

**Piazzale Conza**

The castles and city walls of Bellinzona were built in medieval times. Today they have been restored and are a recognized UNESCO World Heritage site. Take the guided tour of Castelgrande, one of the city's three castles. Return to Lugano around 19:00.

### Taste Ticino wine at its source

**Departure 16:30 from the bus parking lot near**

**Piazzale Conza**

Visit one of three wine cellars to taste Merlot, Ticino's principal variety.

**Cantine Brivio e Gialdi, Mendrisio** (20 km south of Lugano). Cellars hewn into the rock of Monte Generoso. Due to the natural fresh air vents, these cellars have a micro-climate particularly suitable for the preservation and aging of wines.

**Cantina Delea, Losone** (45 km north of Lugano). This ancient cellar boasts a distinct architecture typical of previous centuries. It also contains a museum of wine-making.

**Cantina Tamborini, Lamone** (7 km north of Lugano). 30-hectare vineyards operated according to an advanced concept of environmentally friendly organic production.

Return to Lugano around 19:00.

### Input 2008 One for the Road

**Palazzo dei Congressi, Entrance Hall, ground floor**

**Friday 11th May, 18:30–20:00**

**Admission free**

**Hosted by Input 2008**

Input for Africa.

The first time the South Africans hosted a "One for the Road" party was in Halifax in 2000 and people were banging on the doors of the Convention Centre late at night, wanting to join in. Several years later, Input is going to Africa once again. Input 2008 in Johannesburg will be a pan-African affair, so join us for a "One for the Road" that takes us back to Africa, back to the Cradle of Humankind, back to the Beginning.

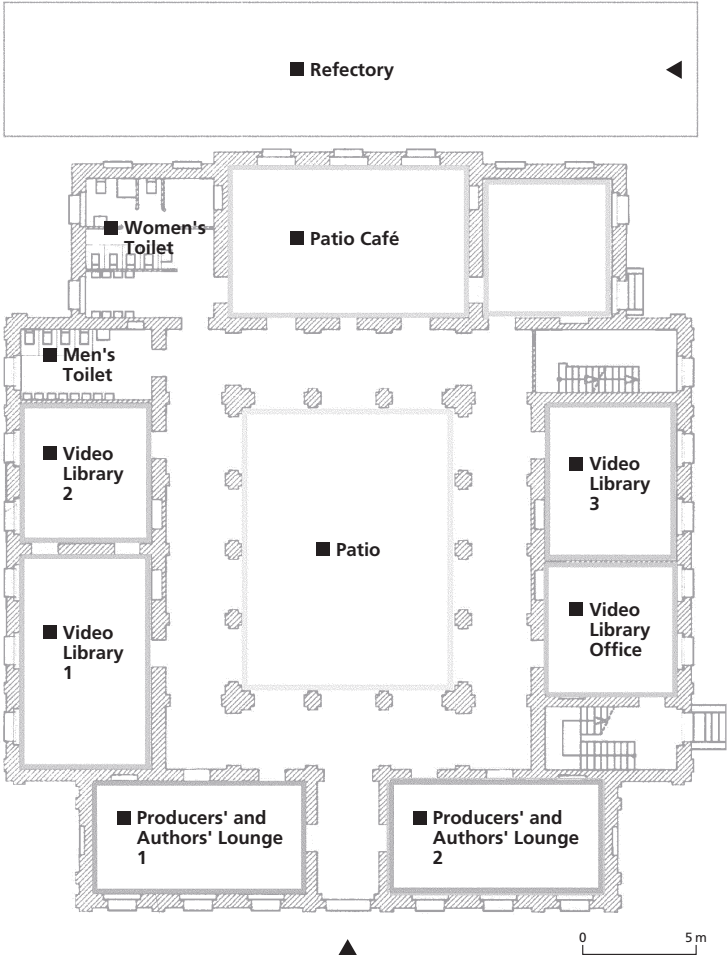
We'll introduce Input 2008 – the first time a whole continent joins hands to produce the annual screening conference – and give you a taste of African hospitality with food, wine and music from Capetown to Cairo.



Map of Lugano

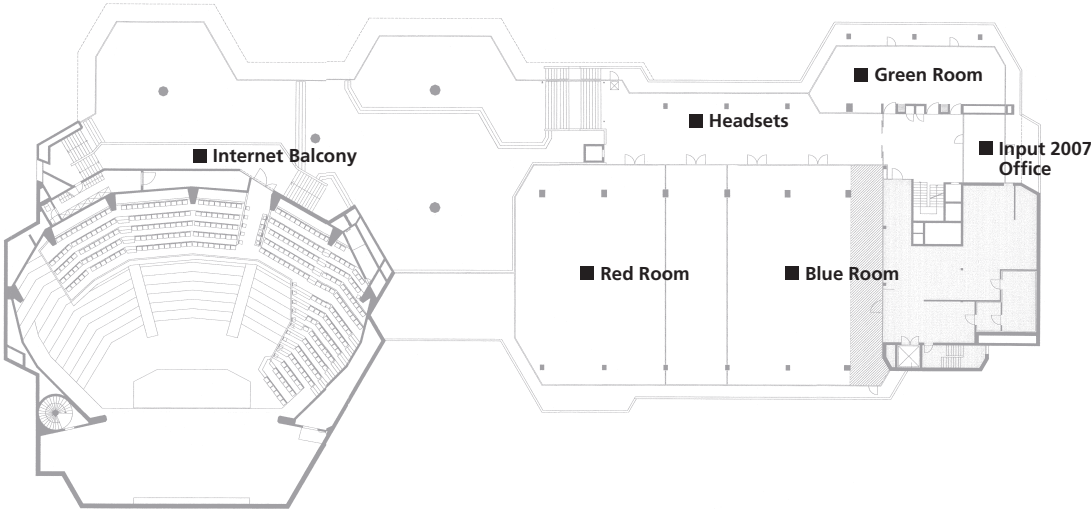


Floor plan of Il Ciani

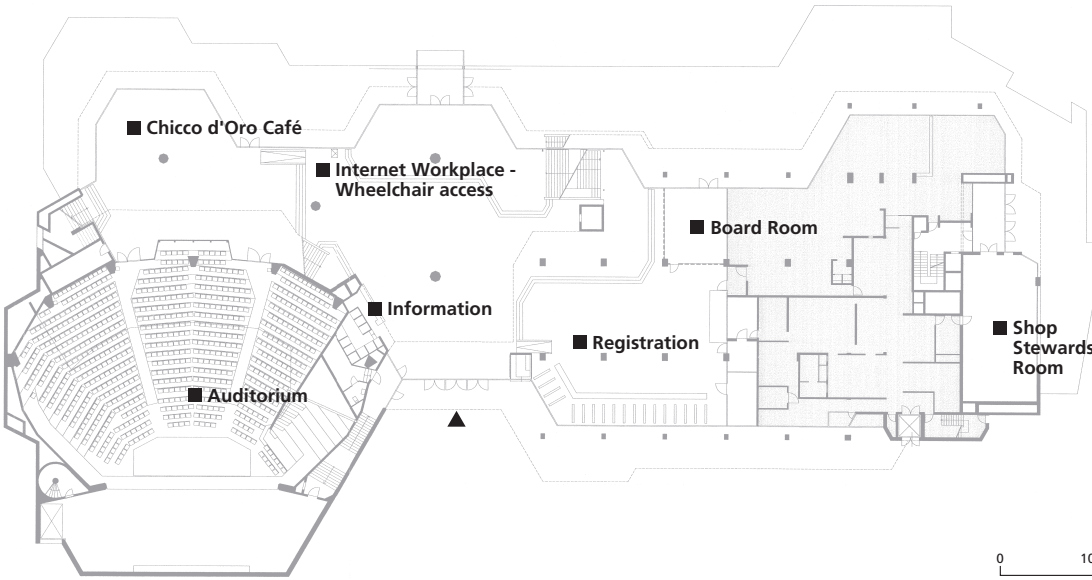


Floor plans of the Palazzo dei Congressi Convention Centre

FIRST FLOOR



GROUND FLOOR



For thirty years Input (INternational PUBlic Television) has explored the frontiers of television, debunking the myth that television cannot be both “popular” and “of high quality” at the same time. We firmly believe that access to the most honest, innovative, provocative, courageous and challenging broadcasting is a universal fundamental human right. For thirty years Input has organized international television’s most important and influential screening conference. It is an event that encourages the development of public service tele-vision by screening and debating the most outstanding programmes from around the world. Input also organizes many other activities in dozens of countries, providing a unique professional development opportunity for producers, directors, writers and all those – including independent producers – who contribute to public broadcasting throughout the world.

For more information: [www.input-tv.org](http://www.input-tv.org)

### What is Input?

#### A global meeting for TV professionals

Many of television’s most important innovations are shown first at the annual Input Screening Conference. Each year, in a different city, an estimated 1,400 television professionals from 60 countries and five continents gather together for one special week in the month of May to screen 80 hours of the world’s best TV programming. Most importantly, the producers and directors who made these remarkable programmes are in attendance at Input, eager to debate and discuss their work. The Conference is a rare opportunity to see and question what colleagues from other cultures are doing and to explore methods and techniques with peers from other countries. Even though Input is not a professional TV market, the Screening Conference is an extraordinary networking opportunity: many co-productions, joint ventures and sales have been conceived at our gatherings. Input encourages the highest quality television programming worldwide and diversity in excellence. Input supports television as a service to the public and promotes discussion and debate about the television craft. And it recognizes TV’s potential to promote better understanding among the world’s different cultures.

#### How the Conference works

At the annual Input Conference, the lights go down in three big screening rooms. Three different programmes roll. English is Input’s working language: all non-English programmes are subtitled.

When the lights come up again, an Input moderator – an experienced professional from one of the dozens of countries of Input – introduces the programme maker, and the debate ensues. Debating may take place in French, Spanish, Italian and English, since simultaneous translation is available. After the screening, the delegates have the opportunity to meet and talk with the producers and directors face to face. On-demand screening rooms are set aside for delegates to catch up on programmes they may have missed, or want to re-screen.

## What is Input?

### Programme Selection:

#### One hundred TV programmes chosen out of thousands

Every year, producers around the world are invited to submit programmes to the National Selection Committee, which is comprised of broadcast professionals from their countries. These committees are led by Input's National Coordinators, respected television-makers representing each country or region involved in Input. The recommended programmes are then sent to an international Selection Committee, which for ten days each February reviews the hundreds of submissions, choosing 80 to 100 programmes to screen at the upcoming Input Conference.

Input selectors look for programmes that:

- are innovative, original, unusual, controversial, courageous or experimental in form and content
- go beyond conventional formulas in order to find new ways to reach the public
- serve the public interest by addressing the viewer as a citizen, not as a consumer
- will stimulate debate and discussion during the Conference.

### The Input Archive, a precious resource

The Input Archive is a collection of the programmes screened at the Input Conferences from the first meeting in Milan, Italy in 1978, to the most recent. The Input Archive is a reference tool aimed at television professionals and academics. It includes over 1,600 tapes of TV programmes from all over the world that were selected by Input for their innovative value, their courage in addressing difficult topics or their willingness to explore uncharted TV territories. The Archive database includes information about over 2,800 programmes screened at Input. The Input Archive, located at Pompeu Fabra University (PFU) in Barcelona, Spain, was started in 1994. It is the result of an agreement between PFU's Audiovisual Communication Department and Input's International Board.

## What is Input?

### It all began 30 years ago

*"The setting could not have been more remote from the nature of our purpose. The Villa Serbelloni's seductions were enough to cloud the reason and render serious thought irrelevant. Until our arrival, the Villa had never been shadowed by the blue-gray beam of the television tube."*

**James Day** Input co-founder and author of the chronicle *Input at 20 (An informal memoir of past glories... and a few less-than-glorious episodes)*, Input Honorary Board Member.

Input was born during a conference organized by CIRCOM (the European Association of Regional Television) and the Rockefeller Foundation in Bellagio, Italy in 1977. The founders were motivated by the need for an international exchange of quality programmes and ideas between North America and Europe. Providing that exchange continues to be Input's main goal, but over time the challenge has been extended to include participants and programmes from all continents. This geographical expansion allows delegates to view a multitude of programmes with a wider expression of audiovisual cultures and interests. Input's goal of renewing the medium puts innovation – fresh content with inventive new modes of presentation – as the principal criterion for programme selection. Screening of these programmes, and the critical exchanges with those who made them, is the living expression of what the flow of communication must be. Input constantly works on improving its organization, its selection of programmes and the quality of the discussions taking place each year.

*"People came, and still come, to present their own programmes and to watch others' work, to criticize, debate and stock up on new ideas. We are a marketplace of ideas."*

**Sergio Borelli** Input co-founder, International Coordinator.

### Founders of Input

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 Sergio Borelli, CIRCOM, Italy  
 Salvatore Bruno, RAI, Italy  
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 Agnes Vincent, Antenne 2, France



## What is Input?

### Input Host Cities

In May 2007 Input returns to its roots.

30 years after its inaugural meeting in Bellagio, the Conference is taking place just a few kilometres away, on the shores of Lake Lugano.

1977 Bellagio, Italy (Founding Meeting)

1978 Milan, Italy

1979 Milan, Italy

1980 Washington, DC, USA

1981 Venice, Italy

1982 Toronto, Canada

1983 Liège, Belgium

1984 Charleston, USA

1985 Marseille, France

1986 Montreal, Canada

1987 Granada, Spain

1988 Philadelphia, USA

1989 Stockholm, Sweden

1990 Edmonton, Canada

1991 Dublin, Ireland

1992 Baltimore, USA

1993 Bristol, England

1994 Montreal, Canada

1995 San Sebastian, Spain

1996 Guadalajara, Mexico

1997 Nantes, France

1998 Stuttgart, Germany

1999 Ft. Worth, USA

2000 Halifax, Canada

2001 Cape Town, South Africa

2002 Rotterdam, The Netherlands

2003 Aarhus, Denmark

2004 Barcelona, Spain

2005 San Francisco, USA

2006 Taipei, Taiwan

**2007 Lugano, Switzerland**

2008 Johannesburg, South Africa

2009 Warsaw, Poland

## What is Input?

### Three Artists in the Spirit of Input

Input is many different things. One of them is being a platform for innovative, provocative, contemporary image-based artistic practice.

### Homage to Nam June Paik (1932–2006)

Nam June Paik was not only one of the most renowned and influential media artists worldwide, but also a founding member of Input. Thirty years after Input's founding meeting in nearby Bellagio, we are proud to present a selection of Nam June Paik's video art works in homage to him. Nam June Paik was born on 20th July 1932 in Seoul, South Korea and died on 29th January 2006 in Miami, Florida. He is considered one of the first video and media artists. In 1956 he came to West Germany to pursue studies in music. As a member of the Fluxus artists' movement, he began working with television sets as art objects. He was interested above all in the combination of innovative technology and artistic experimentation. From the beginning, the relationship between video and the mass medium of television played a central role in Paik's work. Input visitors have the opportunity to view some of Paik's most famous videos – including excerpts from the now-legendary New Year's Day 1984 satellite broadcast Good Morning Mr. Orwell and the controversial Living with the Living Theatre – on the Video Wall at the Palazzo dei Congressi Conference Centre. This material has been generously provided by the Locarno Video Art Festival archive of the Museo Cantonale d'Arte Lugano.

### Out of Format – A Film by György

The quest for images and sounds can sometimes take unexpected paths. Like the case of Pálos György: the middle-aged Hungarian independent filmmaker, who rarely watches television, was in the middle of a film about a building in downtown Budapest when he got a call from an international television festival... The next day he was on the plane to Input 2006 in Taiwan, armed with his mini digital video camera. *Out of Format* is the result of György's voyage. It can be viewed on the Video Wall at the Palazzo dei Congressi.

### Luciano Rigolini Retrospective

*La forma dello sguardo (The Form of the Gaze)* is the title of an exhibition at the Museo Cantonale d'Arte Lugano devoted to the work of Luciano Rigolini. The exhibition highlights different aspects of an exploration into the identity of photography through a constant dialogue with its own history and with twentieth-century art. Alongside photographs taken by the artist, the retrospective also includes a selection of television programmes commissioned by Luciano Rigolini for ARTE Television's *La Lucarne* strand: further examples of aesthetic practices related to the spirit of Input. **Present your Input 2007 badge for free admission to the exhibition.**

# Who's Who International Board

At the very heart of Input is its International Board, made up of respected broadcasters from about a dozen countries who are elected for a term of four years. These are the people who provide the inspiration, organization, and continuity that enables Input to spring up reborn, year after year, in country after country. These are the people who watch over the health and growth of Input.

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# Who's Who National Coordinators

National Coordinators are programme makers from around the globe who represent Input to their regional constituencies. Appointed by the International Board, each Coordinator represents his/her country by sending innovative, provocative and courageous programmes to the International Selection Committee which, in turn, selects what its members judge to be the best programmes for the upcoming Conference.

In order to qualify as a National Coordinator, Conference participation is mandatory. The person selected should be able to fairly represent both the independent producers' community and the public broadcaster of his/her country.

## 5. WHO'S WHO

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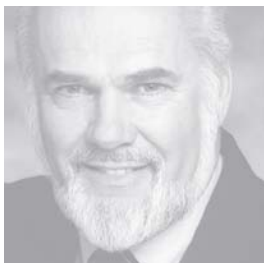
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# Who's Who Shop Stewards

Composed of television professionals from all corners of the world, the Shop Stewards are a unique group whose task it is to select the best programmes out of up to 400 entries and to arrange the Conference Screening Schedule. The Shop Stewards sort the selected programmes into diverse screening sessions and discussion themes which become the backbone of the Conference. The Shop Stewards group changes annually; however, a few of the Stewards stay on the following year, for continuity and to honour the philosophy of Input. This year they screened 278 programmes from 32 countries.

During the Conference, the Shop Stewards act as session presenters and moderate discussions between the programme presenters and the Conference delegates.

## Shop Stewards



### Shop Steward Coordinator

**Pat van Heerden**

### Session Leader

- . **Process or Product**
- . **Mind the Gap**

### Shop Steward for

- . **Longing**
- . **Real Online**

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Pat van Heerden grew up on a cattle farm in the Northern Cape of South Africa. There she learned to walk quietly in the veldt. Instead of growing herbs she completed a BSocSci and a teaching degree at the University of Cape Town. She received a scholarship to New York University to study film and history, completed her MA in history and film, and is currently PhD (abd). In New York, she worked on countless New York University and Columbia University student films. She went on to co-direct *A Woman's Place*, screened on PBS stations across America, India and South Africa. She has taught history and film at New York University as well as the University of the Witwatersrand. In 2001 she made the opening film for the Apartheid Museum and worked on other museum installations. In 2003 she joined SABC as Commissioning Editor for Factual Programming and started to work on *Project 10:13* – narrative-driven factual films, celebrating ten years of freedom. She then went on to head Entertainment for 3 channels. Currently she is at the Binger Film Lab in Amsterdam developing a feature about a great historical figure. She has planted herbs but they are not tended yet. And she hopes to watch her two boys walk in the veldt but does not expect it to be quiet.



## Shop Stewards



Ghana

**Kwame Akuffo-Anoff**

## Session Leader

## . Archiving the Truth

## Shop Steward for

## . American Experience: Jonestown

## . American Made

## . Play

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I am told that from my infancy I always wanted to lead a quiet life, whatever that means. Then I found myself in a Catholic seminary purely by accident. My friends insist my wife is the proverbial Eve who successfully distracted me from a quiet and monastic life in the service of the Church. She disagrees of course, but who wouldn't? I insist God had other plans for me. From an initial dream of becoming a Jesuit priest, I found myself studying English Literature and Drama and Theatre Studies. That is how I drifted into television, where I have earned a living (and you know what that means in public television) for the past sixteen years. During this period, I have moved from dramaturgy to producing and directing drama, special events, and training. Currently I am a supervising producer in charge of programme development and new concepts. When I was much younger and could afford a hobby, I could be found in a dojo, wearing a kimono and doing Shotokan. With a wife and three growing boys each vying for my attention, you can understand why it's becoming increasingly difficult for me to find private and quiet times lately. I just completed an MA in Communication Studies and manage a small company called insitu, which specializes in television content development. If you want any further information, the two options you have are either being in my sessions or catching me in the shop stewards' room. I prefer the former.

## Shop Stewards



Palestine

**Saed Andoni**

## Session Leader

## . Light

## Shop Steward for

## . A Dirty Weekend in Hospital

## . A Strange Place

## . Chimps Are People Too

## . China Blue

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When I was born, my elder brother was in an Israeli jail. When I was 10, my other two brothers were sent to jail. When I was 15, I too was imprisoned (for political reasons of course). In a country where politics includes the smallest details of people's lives, my love of film and television took me in the direction of filmmaking where I could observe, interfere, and tell the world about the details of our lives. I began my career as a film editor for several documentaries and fiction films, and then traveled to London where I gained my MA degree in documentary filmmaking. My graduation film won the Royal TV society award for best postgraduate documentary in the UK. After I came back to Palestine my brother and I founded Dar Films, a production company that has produced several documentaries and TV programmes. I have also produced children's TV shows with local networks. Although my passion is making films, I find a lot of pleasure teaching at Al-Quds University in the TV and media department, where I enjoy working with young students eager to change their world.

## Shop Stewards



Switzerland

**Béatrice Barton**

Session Leader

. **TV as Therapy?**

Shop Steward for

. **Dresden**

. **In Treatment**

. **Let's Make A Baby**

. **Shadya**

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As far back as I can remember, I wanted to be a journalist. I figured I would meet interesting people, I would travel around the world, and life would be exciting, full of surprises and never boring. Thirty years later, I can say that all of my expectations have been met. In 1976, after six months of travelling in the Middle East, I was hired by the very serious Journal de Genève, where I started my journalistic career at the foreign desk – and stayed two years in Bangkok and Macao during the boat people crisis. When I came back to Geneva with my husband and two kids, a job was waiting for me at the Télévision Suisse Romande (TSR) and that's when I fell in love with television journalism. The shooting, the editing, the teamwork: nothing could beat that. Since then I have been working for news programmes, current affairs, and documentaries. I have anchored programmes, I have been head of magazines, and lately I found a new passion: I am exploring the world of formats, scouting for my colleagues and producing new ones for TSR every year.

## Shop Stewards



Spain

**Joan Carreras**

Session Leader

. **Help Yourself**

Shop Steward for

. **Classical Masterpieces – 1**

**"An Alpine Symphony" by Richard Strauss**

. **Fata Morgana**

. **Job Wanted**

. **Little Terrorist**

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Joan Carreras was born in Barcelona in 1962, a year in which a heavy snowstorm hit this Mediterranean city (totally unusual) and the summer was extremely hot (not so unusual). Perhaps he should have been born in a more ordinary year. But he's one of five siblings, and they couldn't all be born at the same time. Joan had to be the first, so he was born during that extreme summer of July 1962. He soon decided he wanted to write books. When a TV made its way into the household, he became a cartoon freak and started toying with the idea of working in a strange place like television (did you have to dress in color or in black and white?). Today he works for TV3, the Catalan public television network. He is the director of 33 (the cultural channel), K3 (the children's channel) and 300 (the fiction channel). In his six years at TV3 he has held different positions including Head of Programming and Head of Cultural Programmes. Before that he worked as a scriptwriter in television and radio, and a journalist for newspapers and magazines. He has published four books that earned good reviews but middling sales. In short, his life is close to what he dreamed it would be as a child. The rest he made up as he went along and he has no complaints. He is married with two children (13 and 8 years old) and lives with them in a house that is a five-minute walk from the beach.

## Shop Stewards



India

**Rupsha Dasgupta**

### Session Leader

- . **War: Behind the Lines**
- . **Access**

### Shop Steward for

- . **Choice II**
- . **Lock 'em Up Or Let 'em Out**
- . **My Life As A Child: Distant Dads**
- . **The Last Dog in Rwanda**

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1974, the year I was born, was also the year my home town Kolkata got to see television for the first time. Born into a family where television was the most talked-about topic, I decided while still in school to take it up as my career. News always attracted me, and during my studies in Political Science I became a correspondent for youth news at Doordarshan, the Indian national television. Having completed a Master's in International Relations, I joined WTN and later CNN as the East India correspondent. The urge to be independent compelled me to join my family's business in television in the year 2000. Apart from running a 24-hour local bangla television channel and an electronic NGO, my company, Sukriti, also handles live sports coverage for ESPN, and the documentaries for the only public service broadcasting trust in India. Sports, education, health and news are my primary focus areas. I have worked as a freelancer for broadcasters such as Star Plus, BBC, DD sports, Channel 9 (Australia), RT1 (Italy). Apart from television, as a national oarsperson I've represented my country in several international regattas. I'm not a gifted musician, but music and musical programmes remain among my favourites.

## Shop Stewards



United States

**Carvin Eison**

### Session Leader

- . **Objective and Subjective Realities: Personalizing the Past**

### Shop Steward for

- . **At the End of the Furrow**
- . **Over My Dead Body**
- . **Parz: Duty of a Son**
- . **Trapped on the Road**

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Carvin Eison is an associate professor in the Department of Communication at SUNY College Brockport, the creative director of the independent production company ImageWordSound, and general manager of Rochester Community Television Inc. He is also the director, director of photography, and editor of *July '64*, a new documentary for PBS, presented by WXXI-TV, the Independent Television Service, and the National Black Programming Consortium. Carvin Eison has won national recognition for his scholarship Tellys, the Award of Excellence from the Broadcast Education Association, gold and silver medals at the Houston International Film and Video Festival and honorable mention at the Columbus International Film and Video Festival. In 2005 he was nominated for two NYS Emmys, including Best Director. Major screenings include the International Museum of Photography at the George Eastman House, the High Falls Film Festival, the American Dance Festival and the Contemporary Museum of Art in Warsaw, Poland. Eison is a tenured member of the faculty of the State University of New York College at Brockport, where he teaches television production, broadcast theory and media ethics. In July 2006, Eison received a development grant from ITVS/PBS for the research on Umbra, a three-part documentary series on the embedded effects of lynching in America.

## Shop Stewards



United States

**William Gilcher**

### Session Leader

- . **In-Your-Face TV: Satire, Irony, and the Deadly Serious**
- . **Different Cultures, Different Dramas?**

### Shop Steward for

- . **Cosmic Connexion**
- . **Flags on Mars: God Bless Sex**
- . **Kalinovski Square**
- . **NEO - Office Chuckles**
- . **Our Secret Archives**
- . **Room 13 (The Heart at Work)**

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When he is not attending Input, William Gilcher is a writer-producer. He divides his time between independent TV and film projects and the Goethe Institut/German Cultural Center, where he is director of media projects for North America. In Washington, he and his co-conspirators have organized several "Best of Input" programmes. At the University of Iowa, he wrote about the unknown American films of Jean Renoir. He was director of the Cornell University Cinema, and the American co-producer of George Rouquier's *Biquefarre*, a classic film about French rural life, which won prizes at the Venice Film Festival and elsewhere. After several years at the Media Programme of the National Endowment for the Humanities, Bill joined the staff of the University of Maryland, where he produced a film version of Beckett's *Endgame*, recreating Beckett's own staging with the San Quentin Drama Workshop. For the Goethe-Institut, Bill has specialized in TV, radio and internet projects about cultural issues in the European-American (non-)dialogue. His current projects include a performance-based video about poet Hilda Stern Cohen and a web-based project about Brazilian cinema. He is also co-president of the Association Georges Rouquier in Goutrens (Aveyron), France.

## Shop Stewards



Australia

**Graeme Isaac**

### Session Leader

- . **Process or Product**
- . **Crossing Borders**

### Shop Steward for

- . **Guilty or Not Guilty / The Nayadet Case**
- . **Ode to Joy**
- . **Operation X - Tricked into Porn**
- . **Promised Paradise**
- . **To The Other Side**

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Graeme Isaac has worked as a writer, producer, script editor, and music producer of both documentaries and dramas. He is a jack of all trades and a master of none, which is probably why he ended up working mainly as a producer. His first film, the feature road movie *Wrong Side of the Road*, was the first Australian feature film with an all-Aboriginal cast. Since then he has produced both television documentaries and feature dramas, a number of which have been made with Aboriginal communities and with Aboriginal filmmakers. His recent documentary *Dhakiyarr vs. the King* was a finalist in the World Docs competition at Sundance. He has also worked as a creative and production consultant on three Indonesian feature films, two of which (*Tjoet Nja Dhein* and *Daun Di Atas Bantal*) premiered at Cannes. He recently worked as consultant on the Indonesian feature documentary *Serambi*, which premiere at Cannes in 2006. In previous lives he was a member of the Australian Performing Group (Pram Factory), a founding member of Circus Oz, and played with the band Captain Matchbox.

## Shop Stewards



United Kingdom

**Vivi Mellegard**

### Session Leader

- . **Get Personal: Big voices in small worlds meet small windows on the big world**

### Shop Steward for

- . **James Ellroy: "American Dog"**
- . **Koht with the Family**
- . **More Lipstick**
- . **Rosita**

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For the first four years of her life, Vivi's world was a walled garden in the north of Tehran which she shared with two Alsations, the stray cats they used to chase and a tortoise called Oscar. Then Vivi moved to London, where she grew up and got a job at the BBC. Suddenly all those years of dreaming in the garden matured into a love of storytelling and making documentaries. So, she made films for the science series *Horizon* about living forever, snowball Earth and the lost pyramids of Caral. After that, it was off to the current affairs department, where she thought up ideas for people like Gore Vidal, Norman Mailer and Kenneth Kaunda to come and have conversations. In between, she made documentaries about obese kids and teenagers with STDs and learned a lot about gaining people's trust and telling their stories sensitively. Always a fan of variety, the next few years were a mix of drama in Moscow for a film about Ivan the Terrible, following the trail of an art thief from Alsace, poking around in a tomb in the Valley of the Kings and other bits and bobs. Now, she's developing two films which are close to her heart and take her back to her half-Iranian, half-Swedish roots: *Persian Carpet*, a film about Vivi's feisty female cousin who lives in Iran and *Building Bridges*, a film about her Swedish architect grandfather who built lots of amazing things in Iran.

## Shop Stewards



France

**Karen Michael**

### Session Leader

- . **Different Cultures, Different Dramas?**

### Shop Steward for

- . **A Lesson in Discrimination**
- . **Bye Bye Belgium**
- . **Hide and Seek**
- . **In Search of the Pope's Children**
- . **My Economic Life**

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Karen Michael has been working for La Sept/Arte since its beginning. She started her career as assistant to the head of the Youth Department and has worked on several magazines such as *Megamix* (co-produced with Channel 4), *Passenger* (co-produced with BBC), and *Dynamo*. In 1992, she participated in the creation of ARTE's *Thema*: special theme evenings dealing with society, history, politics, arts and entertainment. Topics include: Europe Attitudes, Unions, War & Peace in Northern Ireland, Black Cinema with Melvyn Van Peebles. In ten years she has co-produced with international partners, acquired and pre-bought hundred of hours of documentary films. In 2003, Karen joined the newly-created Arts and Culture Department, where she launched *L'Art & la Manière*, a series of programmes that portray leading European artists at work in the elaboration of the creative process. Until recently she worked on *License to Think*, a monthly socio-cultural debate with prominent international figures such as Salman Rushdie, Amartya Sen, Peter Sloterdijk, and Pedro Almodovar. Soon to follow: a documentary series dedicated to contemporary philosophers. Karen Michael is also a regular shop steward participating in Eurodoc, Afridoc, Rencontres de Saint-Laurent, Lussas.



## Shop Stewards



Mexico

**Lupita Miranda**

Session Leader

. **Frames of Art**

Shop Steward for

. **Bare**

. **But Still**

. **Qana**

. **Terpsychora's Captives 2**

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Lupita Miranda was born in Mexico City in 1969. She studied still photography and trained as a filmmaker. She produces and directs independent documentaries, mainly on social and political issues, and teaches documentary workshops at the Film Training Center in Mexico City. She has received fifteen national and international awards for her work, and has participated in cinematographic events such as film festivals, conferences and workshops in Mexico and abroad. She has also been a member of several international film festival juries. Her most recent documentary is *Tales from the Inside*, about the life experience of a group of women in prison in Jalisco, Mexico. She is working on her next film about little girls in confinement at a young offenders' institute in Mexico City. Lupita also works as a script supervisor for feature films and TV commercials. Along with another partners, she is organizing a Mexican Documentary Network.

## Shop Stewards



South Africa

**Kethiwe Ngcobo**

Session Leader

. **Recreating History: Where are the boundaries between fact and fiction?**

Shop Steward for

. **Pit Bull**

. **Rage**

. **Sweepstake Scams**

. **The Plot Against Harold Wilson**

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Kethiwe Ngcobo, the current driving force behind SABC Content Hub Drama Department, grew up in the streets of London. After Cultural Studies at Portsmouth University, she went on to become an apprentice film editor for two years on the Joint Board For Film Industry Training (JOBFIT) and garnered credits for such blockbusters as *Aliens III*, *Nuns On The Run* and *Jim Henson's Greek Myths*. Feeding her passion for story, she became an assistant film editor on various TV serials and specials. A major plot point in Kethi's story was her return to South Africa for a six-month holiday that never ended. On arrival in South Africa she knew that she was back home and home it has been ever since. Second to this life-changing decision, her greatest period of transformation came during her years as a independent freelance producer, as well as during the eight years she ran her own production company, Fuzebox. This journey through the world of story has taken Kethi through many turning points, climaxing in her being head-hunted as the inaugural Head of Drama at the South Africa Broadcasting Corporation (SABC). Kethi's work is far from done as she continues to forge change in the way that drama content is developed and presented in her homeland. A sub-plot to Kethi's journey in story is the ever-present, beaming smile of her amazing six-year-old son who now adds more fuel to the fire that drives this force of drama.

## Shop Stewards



Poland

**Lidia Piechota**

### Session Leader

- . **Honest With/About the Youth**

### Shop Steward for

- . **Blowing Words: Max Besora**
- . **Flanders Sports**
- . **Girl in a Mirror**
- . **Hip Hop: Beyond Beats and Rhymes**
- . **My Friend Ana**

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One November Monday Lidia was born. Her mother thought gladly “It won’t be a thorn.” Lidia ignored crazy boys hooking, rather focused on books on good looking. Also about wise girls and brave men she read, really wanting to fight down the bad. Being a sister of a naughty Mike, Lidia decided she wouldn’t be a spike. Working hard, doing her best, being 15 forgot what’s the rest. Went to the radio, volunteered there, just to say “hi” to everyone around her. Attending school was boring for Lidia. She preferred to dance, sing or just work for the media. Leaving her boyfriend could be a breakdown, so she really wanted to stay in her hometown. Craved for knowing and learning more. Linguistics and history would never be a bore. Soon got engaged, wanted to move, but stayed only few months, did not feel the groove. Moved to the East, where grandmother died, worked in TV when winter was white. First had to learn what camera is and how to work with minimal risk. It was in Lublin, the city of kindly men, soon felt a bit lonely, moved once again. Came back to Opole; TV boss called Lidia, checked her knowledge with encyclopedia. The boss once agreed on Rozkminka filming, Lidia’s own programme for young people thinking. Then came an award for her creative job. She said “Stop, I don’t want to be mobbed.” Her weather forecast, not being highest ambition, turned into fun, caused recognition. Let it be it, she’d never be let down, now even likes banquets and wearing a gown.

## Shop Stewards



Norway

**Jo Raknes**

### Session Leader

- . **TV on Trial**

### Shop Steward for

- . **Mothern**
- . **The Battle of Chernobyl**
- . **The Boys Who Killed Stephen Lawrence**
- . **The Chaser's War on Everything**
- . **Woman see lot of things**

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I started out in the Oslo punk scene in the 1980s. From playing in a hardcore band I went on to make music videos and documentaries for TV. The subjects were often youth-related, like music and the housing situation for young people in Oslo. I also did a lot of live sport productions, working on camera, directing and editing. In 1990 I started in the youth department at NRK, Norway’s public broadcaster. Since then I have done nearly everything possible in TV production including camera, editing, researching, hosting and acting. In the mid-1990s I sort of drifted into humour for a while, until I had a lovely year off in Australia with my family. After that, I worked for various TV stations as an independent before I ended up back at NRK doing daily afternoon programmes for children. Now I’m working as an executive producer in the cultural department of NRK, without any traces of my punk past, but still with my homemade tattoos, and the feeling that I don’t know what more to fill in here to hide the fact that I’m without a formal education. But does it matter? It’s only TV!

## Shop Stewards



### Finland

**Jouko Salokorpi**

#### Session Leader

- . **Presenters' Trips**
- . **Pace on Earth**

#### Shop Steward for

- . **Barda**
- . **La Ruta**
- . **Manufactured Landscapes**
- . **Nils and Ronny Without Borders - Getting to Know a Mass Murderer**

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Jouko started to work as a journalist right after school about twenty-five years ago, as he didn't know what he liked to do, or could do. For ten years he worked for newspapers, writing, photographing, making layouts, and also collected some radio experience. He got fed up with everything and backpacked around the world for one and half years, returned to Finland, and went straight from the Trans-Siberian train to a First of May party, where he was recruited at 5 am to YLE TV1 Current Affairs. After ten years of being there as a reporter and presenter, he moved to culture programmes, where he still works, the last four years as a producer. At the moment he produces – among other things – a weekly 50-minute live culture programme and weekly 15-minute reportage. Jouko has two kids, one almost 2 and one almost 16 years old. There is also a dog in the family, although Jouko still doesn't know exactly why. Lugano will be Jouko's 10th Input, so it will be a jubilee year. During this Input week his big wooden boat is waiting for him to come back and finish the spring maintenance, as the sea might be free of ice already – or maybe not.

## Shop Stewards



### Germany

**Claudia Schreiner**

#### Session Leader

- . **Feed the Monster!**

#### Shop Steward for

- . **Finnish Presidents**
- . **Nuremberg: Nazis on Trial - Albert Speer**
- . **Tell Me What You Feel**
- . **The Border**
- . **The Chief Referee**

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Born in Cologne, Germany. Studies in American History, Political Science and Archaeology. M.A. from Columbia University, NYC (1979), Ph.D. from the University of Cologne (1984). Professional experience: freelance news reporter for ZDF German TV, reporter and anchorwoman for RIAS (Rundfunk im amerikanischen Sektor), foreign correspondent in Washington, D.C. Assistant to the director of TV programmes at SFB/ARD, Berlin. 1994 to 2000 Head of Programme for Family and Current affairs at MDR/ARD, Dresden. Currently Head of Programme, Culture and Science, MDR/ARD, Leipzig. This department is responsible for the factual programmes in History, Science, Culture and Religion, producing documentaries, features, magazines, and live broadcasts of cultural events.

Shop Stewards



roreditraduzio



Hungary  
Pal Sipos

Session Leader  
. Responsibility... What?

Shop Steward for  
. Managing the Universe  
. The Planet  
. Yaptik-Hasse

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Graduated from the University of Budapest; started his career as a historical linguist. He joined Hungarian Television (MTV) in 1989, and started producing live television shows, political background talk shows and documentaries. He was head of the Science and Education Department between 1994 and 1997, and also produced the Japan Prize-winning edutainment show *Repeta*. Between 1999 and 2002 he freelanced, mostly for Hungarian commercial television stations, producing the Hungarian adaptations of *The Mole* and *Fort Boyard*. Since 2002 he has been working for MTV again. In 2005 he produced the Hungarian version of *The Big Read*. He is currently in charge of cultural and educational programming.

Shop Stewards



roreditraduzio

The Netherlands  
Jetske Spanjer

Session Leader  
. Playstation  
  
Shop Steward for  
. Cash  
. One Minute to Midnight  
. Smiling in a Warzone  
. Souvenirs

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After I finished my psychology studies and gave birth to my first child (this was in 1974), I stumbled into my first freelance job for public broadcasting. From then on I did various radio programmes for different broadcasters. Even though I loved radio, I found the challenge of making documentaries for television impossible to resist and was lucky enough to get the chance to do it. Then, ten years ago, I was asked to fill the position of programme director of the RVU, a small but quite ambitious educational (for adults) public broadcaster. After a few years I found out that management was not the place for me. I went back to documentaries, and did scriptwriting at our world-famous Binger Institute. The television film *Rough Times* won the award for best television drama two years ago, and I was proud to have written the script for it. At the moment I feel as if the beginning of my career has started again: I was rewarded with an early pension a few months ago (like most Dutch programme-makers over 55). For me it signifies Possibilities! Chances! Freedom in the air!

## Input 2007 Team

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# Who's Who

## Input 2007 Hosts: SRG SSR idée suisse and RTSI

Input 2007 is organized and financed by the Swiss Broadcasting Corporation SRG SSR idée suisse and by the Italian language broadcaster RTSI, with further contributions from various sponsors.

### Input 2007 Hosts: SRG SSR idée suisse and RTSI

#### SRG SSR idée suisse

Switzerland's public service broadcaster is charged with producing and broadcasting radio and television programmes of equal quality in each of the country's four official languages, to promote reciprocal understanding, cohesion and exchange between regions as well as between cultural and linguistic communities.

SRG SSR is the main Swiss company in the electronic media sector, with some 6,000 employees. The SRG SSR bouquet is national, multimedia and multilingual. It comprises seven television broadcasters and 16 radio networks in the four national languages (German, French, Italian and Romansh), as well as websites in ten languages, and teletext services in Italian, German and French.

SRG SSR's various channels provide news bulletins, special services and programmes dedicated to politics, culture, society and sport. Entertainment – in the form of films, sitcoms, radio dramas, shows and talk shows – is particularly important. SRG SSR's channels can be received throughout the country.

SRG SSR is a non-profit enterprise. Most of SRG SSR's income is provided by licence fees, followed in importance by sponsorship and advertising revenues and other commercial income.

[www.srgssrideesuisse.ch](http://www.srgssrideesuisse.ch)

#### RTSI

Radiotelevisione svizzera di lingua italiana RTSI is one of SRG SSR idée suisse's seven Enterprise Units. Located in Lugano, it is responsible for radio and television broadcasting aimed at Switzerland's Italian-speaking population.

It has three radio stations, two television channels and a website. Its headquarters are in Lugano. Sensitive to the challenges faced by Italian-speaking Switzerland as well as the needs of Italian speakers beyond its borders and the realities of northern Italy, RTSI highlights the contribution of Italian language and culture to the construction of a Swiss identity and the reinforcement of national cohesion.

With a broad range of content, RTSI's programmes satisfy the varied demands of the audience, ranging from information to entertainment, from culture to sport. RTSI is a small company with its roots in federalism and respect for minorities.

[www.rtsi.ch](http://www.rtsi.ch)

**Inserzione  
01  
SONY**

**Inserzione  
02  
SWISSLOS  
DECS**

**Inserzione  
03  
LUGANO  
UN LUOGO**

**Inserzione  
04  
LUGANO  
TURISMO**

**Inserzione  
05  
CASINÒ  
LUGANO**

**Inserzione  
06  
SWISS  
PREMIUM  
WINE**

**Inserzione  
07  
CHICCO  
D'ORO**



**Inserzione  
08  
PRESENZA  
SVIZZERA**

**Inserzione  
09  
SWISS**

## Funding Bodies

A conference like Input could not take place without volunteer work and solidarity from dedicated supporters of high-quality public television, and from organizations and institutions whose contributions to travel costs enable many of our delegates to attend the event. We would like to acknowledge generous contributions from:

*Canal France International ([www.cfi.fr](http://www.cfi.fr))*

provides travel grants for delegates from francophone African countries.

*Consejo Nacional para la Cultura y las Artes (Arenal, 32, Mexico, D.F.)*

Secretaría de Relaciones Exteriores.

*Corporation for Public Broadcasting ([www.cpb.org](http://www.cpb.org))*

provides annual travel assistance for US Input programme representatives and awards Professional Development Fellowships to public television programme producers throughout the United States to attend Input conferences.

*South Carolina ETV ([www.myetv.org/input](http://www.myetv.org/input))*

has served as the US Input Secretariat on a voluntary basis since 1984, providing staff support and resources to manage travel grants and host the annual US Input pre-selection. Our goal is to foster awareness and growth of Input in the US and to extend the benefits to public television professionals system wide.

*Swiss Agency for Development and Cooperation ([www.eda.admin.ch](http://www.eda.admin.ch))*

provides travel grants for Input delegates from francophone African countries, Armenia, Georgia, Kyrgyzstan, Palestine.

**Inserzione  
10  
DEZA**

See you again in...

2008 Johannesburg

2009 Warsaw

**Inserzione  
11  
INPUT 2008**

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